



(see page 2)

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 221/222  
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\$1.00

**record research**

We have the best readers

CARL KENDZIORA, Jr. Discographical Scientist  
(1921 - 1986)



Carl there is much to your accomplishments that we would need a book to record all your efforts. Colleagues George Blacker, Fred Williams and others have on tap for us some reminiscences about you which we hope to print in forthcoming issues. We invite comments from others who knew Carl.

Now I get to a project that Carl and myself had discussed about six months ago. I was particularly inspired by a work done by Carl and brother researcher Perry Armanac in an issue of a 1955 Record Changer (vol. 14 no. 1) about "The Labels Behind Black Swan". I mentioned to Carl that RR would like to reprint this article with a continuity of additional supplemental information and statistics. This he was for, without question. We both smiled and agreed that "old wine is good wine" and would be excellent source material for today's discographic scholars. Here is the re-print. The extensive supplemental information and statistics will continue in forthcoming issues.

Addenda and comments are always welcome.

- Thank you,

Len Kunstadt for Bob Colton & RR.

P.S. - the record label Carl has in his hand is a Perfect.....

BY CARL KENDZIORA, JR.

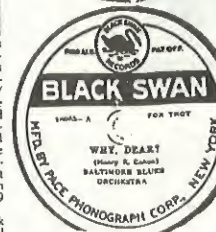
AND PERRY ARMANAC

"Be it known that OPERAPHONE CO., INC., a corporation duly organized under the laws of the State of New York, and located and doing business at Creek and Meadow Streets, borough and county of Queens, city and State of New York, has adopted and used the trade-mark shown in the accompanying drawing, for a phonographic instrument and records. . . . The trade mark has been continuously used in the business of said corporation since the 1st day of March, 1915."

Thus begins the application of Operaphone Co., Inc., to the U. S. Patent Office for registration of its trade-mark, Operaphone, filed September 13th, 1919 for the company by John Fletcher, vice president. And from 1915 to the end of 1923 a stream of records emerged on labels pressed at the plant at Creek and Meadow Streets, Long Island City, Queens, New York, and other labels which drew from same.

Operaphone appears to have dealt only in 5, 7, and perhaps 9 inch vertical discs until September 1919, when the first advertisements for 10 inch discs appear. This seems to coincide with the filing of their trade-mark application. They had a number of series including 21100, 31100, 41100, 51100, 71100, and 81100. The last release so far traced, and presumably the final one, is December 1920.

The next step in our story is the transfer of plant and masters from first to second owner. In 1919 the Remington Phonograph Corp. was organized in Philadelphia and in 1920 they moved to New York. Remington was a manufacturer of phonographs and had a plant in Brooklyn. In March 1921 we find that the Olympic Disc Record Corp. is incorporated in Maryland with New York office at 1666 Broadway (the same address as Remington) with stock controlled by Remington Phonograph Corp. We also learn that the Olympic Company was formed through the purchase of matrices and equipment from the former Operaphone Co. at Long Island City. First Olympic releases are April 1921



(cont'd on p. 4)

## the H<sup>3</sup> chrono-matrix file!

(see page 5) **Harold H. Hartel**

Rust's AMERICAN RECORD LABEL BOOK and the Charters-Kunstadt JAZZ- A HISTORY OF THE NEW YORK SCENE are back again, also SPIVEY RECORDS (see page 24)

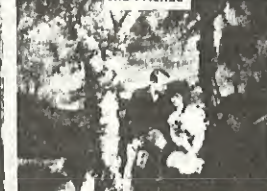
EFREM ZIMBALIST Sr.  
by John Sam Lewis  
(see page 8)



.916)

(see page 3)  
**FOUR WORD REVIEWS**  
**CUDDLE UP A LITTLE CLOSER**  
Conversational Duets  
1906-1921  
NANCIE KENNEDY, soprano  
MILFORD FARGO, tenor  
ROBERT FREEMAN, piano

The Conversational Duets of Ada Jones and Friends



PRICE \$1.55

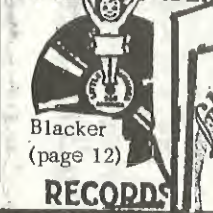
Vertical-cut, Lateral-cut, Cylinders, Tests, etc.

The Last Years of Edison Recording Activities  
Jan 1928 to Oct 1929 by Ray Wile (Part 5, p. 11)

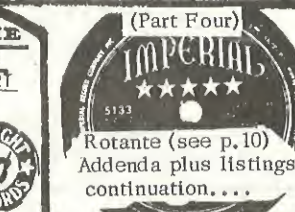
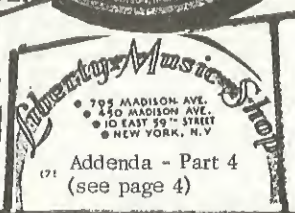
FRASE - ABRAMS  
corrections and  
additions to  
Brian Rust's  
THE AMERICAN  
DANCE BAND  
DISCOGRAPHY  
1917-1942

Volume 2  
Lange to Zuker  
(see page 23)

**LITTLE WONDER**



**DIGGIN' THE GROOVES**  
BOB DAVENPORT  
(see page 24)



Rotante (see p.10)  
Addenda plus listings  
continuation....

## THE LABELS BEHIND BLACK SWAN

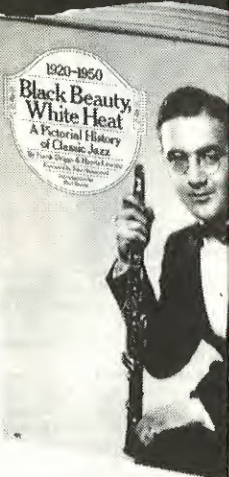
**Olympic 15101:**  
Olympic began with acquisition of Operaphone matrices and equipment. Its first release was in May, 1921, and included the record illustrated, which is the first Olympic of the dance series. (There was no 15100.) Color scheme had same gold and black as Operaphone. These records bore the name of the Olympic Disc Record Corporation, New York. The last release under this name appears to have been of December, 1921. Then, after a hiatus of about a year, a new Olympic appeared (see below).

**Olympic 1449:**  
Olympic was reborn under the name of the Fletcher Record Company, Inc., New York. Date of the first release under this name, while unknown, probably was late 1922 or early 1923, since the dance series, the 1400s, had reached 1421 in the March, 1923, release. Presumably the "Fletcher" Olympic illustrated is of 1923. The labels appeared in a variety of colors. The one shown has gold, and tiling, on a deep blue background. Others had red, light blue, or purple background, also with gold name and tiling.

**Black Swan 10065:**  
Early Olympic matrices appeared on many Black Swan, including this one, as shown by the telltale Olympic catalog numbers in the wax. The label on the right is from one of a pair of sides by the "Baltimore Blues Orchestra": "Learn to Smile/Why, Dear?" and in the wax are the Olympic catalogue numbers 15119-B and 15120-B, respectively. But don't start drooling at that "Baltimore Blues" name--to find out who it really was and to shatter the myth that Black Swan sides were exclusively by Negro artists, take a look at Olympic's September, 1921 release list, on a following page, which includes Oly 15119 and 15120.  
The Black Swan color scheme was black and gold, with the name "Black Swan" and background being black.



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This isn't the first clearly the best, so feel safe in saying Here, in a word, is

- 1,445 photos, most Marable's 1919 by Charlie Parker Birdland in 1950. posters, record labels
- Lengthy word-and-Chicago, New Europe, Jazz on E and unpublished black musicals), S
- Extensive photo captions, a that open each see themselves even words.
- 121 vintage record reproduced in the

How to get



"The irresistibility of so... tures will cause even impoverished jazz fans to come up with the hefty price tag." — Publishers Weekly

PLEASE NOTE THE WHICH WE BEGIN THANK YOU FOR ATTENTION

NATIONALITY OF RECORD	TO IDENTIFY
ARGENTINIAN	AR
AUSTRALIAN	AU
BRAZILIAN	BR
CANADIAN	CA
CZECHOSLOVAKIA	CZ
ENGLISH	EN
FRENCH	FR
GERMAN	GE
ITALIAN	IT
JAPANESE	JA
SPANISH	SP

PARAMOUNT	PARLOPHONE	PURITAN	RAINFLOW	REGAL	ROYAL	ROYALE	TEGAL-ZONOPHON	SIGNATURE	SILVERTONE	SONORA	SAND & SAGE	STANDARD
PM	PP	PU	RA	RE	RO	RZ	RZ	SG	SI	SO	SS	ST

IMPERIAL	JEWELL	JAZZ INFORMATION	JAZZ MAN	KAPP	KNICKERBOCKER	KING	KEYNOTE
IM	JE	JJ	JM	KA	KB	KI	KN

DECCA	DECCA POLYDOR	DECCA	DECCA	DECCA	DECCA	DECCA	DECCA
DE	DP	DE	DE	DE	DE	DE	DE

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GRADING ABBREVIATIONS N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact. E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion. Very Good: Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting. G (Good): A moderate amount of surface noise; background may be somewhat irregular.

PS... Record Research system of publication schedule does NOT work by day, month, year or century - but by the NUMBER of ISSUES per \$5.00... == that being 10 issues for \$5.00....

ADDRESS CITY STATE ZIP

Another Four Word Review "RR recommends 'em highly"

Cuddle Up A Little Closer! Here we have a trio of veteran distinguished educators "cuddle up" and let their hair down (by their photos they all have it, smiles!) to treat us to a delightful melodramatic recreation of a golden age of vocal performance memorabilia the form of the conversational duet made so popular especially by the "First Lady of the Phonograph", ADA JONES (her known initial recordings were in 1894) and her friends who were darn lucky to be her recorded conversationalists. The recreationists are soprano Nancie Kennedy, an associate in voice at the Eastman School of Music and tenor Milford Fargo, a Professor of Music Education at the same institution who are accompanied at the piano by Robert Freeman, the Director of The Eastman School of Music and Professor of Musicology.



The Conversational Duets of Ada Jones and Friends

CUDDLE UP A LITTLE CLOSER Conversational Duets 1906-1921 NANCIE KENNEDY, soprano MILFORD FARGO, tenor ROBERT FREEMAN, piano



- SIDE 1 (24:30)
1. When Francis Dances with Me - Benny Ryan, Violinsky (Sol Ginsberg), 1921
  2. Smiley - Jack Norworth, Albert Von Tilzer, 1908
  3. Cuddle Up a Little Closer, Lovely Mine - Otto Hauerbach, Karl Hirschman, 1906
  4. All Alone - William Dillon, Harry Von Tilzer, 1911
  5. You Can't Give Your Heart to Somebody Else and Still Hold Hands with Me - Leo Wood, Leo Edwards, 1906
  6. Come, Josephine, in My Flying Machine - Alfred Bryan, Fred Fischer, 1910
  7. Be My Little Teddy Bear - Vincent Bryant, Max Hoffman, 1907
  8. There's Lots of Stations on My Railroad Track - Joe McCarthy, Leo Edwards, 1912

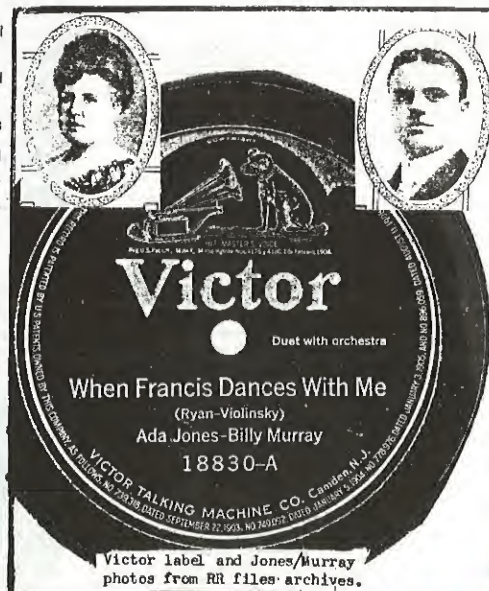
- SIDE 2 (24:32)
1. Shine On, Harvest Moon - Nora Bayes, Jack Norworth, 1908
  2. Are You from Dixie? - Jack Yellen, George Cobb, 1915
  3. Some Sunday Morning - Gus Kahn, Raymond Egan, Richard Whiting, 1917
  4. She Used to Be the Slowest Girl in Town - Charles McCarron, Raymond Walker, 1914
  5. In the Heart of the City That Has No Heart - Thomas Allen, Joseph Daly, 1913
  6. What Do You Want to Make Those Eyes at Me For? - Joe McCarthy, Howard Johnson, Jimmy Monaco, 1916
  7. Under the Yum Yum Tree - Andrew Sterling, Harry Von Tilzer, 1910
  8. By the Beautiful Sea - Harold Atteridge, Harry Carroll, 1914
- Recorded in the Eastman Theatre and Kresge Recording Studios. Eastman School of Music of the University of Rochester. Producer: John Santuccio. Recording Engineer: Ros Ritchie

\*\* About BLUES RESEARCH Magazine!! BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATSLEY. There is no present subscription system. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, RAR etc) recordings. The following back issues of BLUES RESEARCH are available: ISSUE 3 - Aristocrat, Chess, Chief, Rhumbaogie, Sultan, Sunbeam, etc. ISSUE 9 - Nashboro, Exsello, Naxos, Etc - and label index of issues 1 thru 8 ISSUE 15 - Manor, Arco, Regis and JOB ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc. ISSUE 17 - Detroit labels: Fortune, Sensation, J.V.B., Hi-Q, Strate-8 (Att: Issue 17 was incorporated into RR issue 129/30) \*\*Record Research also published installments of KING, FEDERAL and DELUXE. If interested in availability please write us..

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ATTENTION! English subs or renewals (see mail) ENGLISH SUB REP. is DEREK COLLIER, 6, THE CREST, SAMBRIDGEWORTH, HERTS CM21 0ER, ENGLAND. It's + 3-50 for 10 issues (5 double issues). Cheers! \*\*published bi-monthly\*\* RECORD RESEARCH 65 Grand Avenue Brooklyn N. Y. 11205 USA. Subscription (World-wide) \$5.00 for 10 issues (5 double). Editors: Len Kunstadt and Bob Colton. Contributing staff: George Blacker, Bob Davenport, Bill Frase, Harold Plakser, Harold H. Hartel, Sheldon Harris, Bob Healy, Carl Kandersiora, John Sam Lewis, Mike Montgomery, Bob Porter, Anthony Rotante, Paul Sheatsley, Howard Waters and Ray Wile. \*\*contents of RR are indexed in Music Index (USA)\*\*

They all have done their homework in researching early popular recording and their product is a remarkable recreation of authentic performances. Incidentally Milford Fargo is one of our erudite subscribers who is respected for his scholarship in many research endeavors especially in his knowledge of the historic Ada Jones. This stereo LP (Pantheon PFN2221) and its cassette replica (Price-Less XY2272) can be obtained from: TANDEM ARTS 115 Chelmsford Road Rochester New York 14618 You can phone them at 716 266637 and get all details. P.S. We further advise that all our subscribing institutional libraries obtain this productive educational recorded vehicle. It has permanency. P.P.S. So fascinating are these recordings that we thought it would be a beneficial idea to reproduce the informative notes describing each selection. (see page 4)



record research THE MAGAZINE OF RECORD INFORMATION & STATISTICS 65 GRAND AVENUE, BROOKLYN, N. Y. 11205 \*\*\*An Historic Offer!!\*\*\* AN HISTORIC OFFER! ONCE IN A LIFETIME! Att: If you're interested in a complete run of RR mags from ISSUE 71 (Oct. 1965) thru issue 220 (Jan 1986) 150 issues - you can obtain this run for \$75.00 in USA or \$76.00 foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of this run of back issues 71 thru 220 as advertised in RR 221/22.

\*\*If checked RENEWAL is due! \$5.00 for 10 issues\*\* Please make remittance payable to LEN KUNSTADT \*\*Air Mail is \$11.00 for Europe and \$12.00 for Asia, Australia & Africa



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# The most unique magazine about records ever published

## RECORD RESEARCH MAGAZINE

\*A valuable yardstick for the evaluation of your records\*

We specialize in facts and statistics years of publishing, our archives still about anybody or anything in the general bulge with inexhaustible data. Most of field of phonograph history, compiled our readers save this important magazine with great care from years of continual as permanent reference, and requests for research and interviews. After many back issues are constantly being filled.

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### RECORD LABEL ABBREVIATIONS

AA	DOUBLE A	DI	DEUX	LI	LIBERTY	TC	TECHNICAL
AB	ABBEY	DX	DEUX	LY	LIBERTY	TF	TELEPHONE
AC	ARCADIA	ED	EDISON	LO	LONDON	TM	TELEPHONE
AD	ADAM	EL	ELECTROLA	MA	MAJESTIC	TO	TELEPHONE
AE	ALBANY	EM	EMERSON	MC	MACGREGOR	TR	TRIANGLE
AF	ALFRED	EP	EPIC	ME	MELTONE	UHC	UNITED HOT CLUBS
AG	ALGERIA	FE	FEDERAL	MG	MCGRAW-HILL	UN	UNITED
AH	ALHAMBRA	FO	FONOTIPIA-DEON	MO	MONARCH	UP	UNITED
AI	ALICE	FS	FONOTIPIA	MP	MUSICAL	UZ	UNIVERSAL ZONOPHONE
AJ	ALICE	FT	FONOTIPIA	MU	MUSICAL	VI	VICTOR
AK	ALICE	FS	FONOTIPIA	MY	MONTGOMERY WARD	VO	VOCALION
AL	ALICE	FS	FONOTIPIA	NY	NEW YORK	VS	VARIETY
AM	ALICE	FS	FONOTIPIA	OK	OKLAHOMA	VT	VELOCITY
AN	ALICE	FS	FONOTIPIA	OR	ORION	VX	VELVETONE
AO	ALICE	FS	FONOTIPIA	OX	OXFORD	ZN	ZONOPHONE
AP	ALICE	FS	FONOTIPIA	PA	PATHE		
AQ	ALICE	FS	FONOTIPIA	PD	PATHE		
AR	ALICE	FS	FONOTIPIA	PE	PERFECT		
AS	ALICE	FS	FONOTIPIA	PF	PARLOPHONE		
AT	ALICE	FS	FONOTIPIA	PU	PURITAN		
AV	ALICE	FS	FONOTIPIA	RA	RAINBOW		
AW	ALICE	FS	FONOTIPIA	RE	REGAL		
AX	ALICE	FS	FONOTIPIA	RC	ROMEO		
AY	ALICE	FS	FONOTIPIA	RY	ROYAL		
AZ	ALICE	FS	FONOTIPIA	RZ	REGAL-ZONOPHONE		
BA	BANNER	GE	GENNETT	SC	SIGNATURE		
BB	BROADWAY	GG	GREY GULL	SI	SILVERTONE		
BC	BROADWAY	GL	GENERAL	SO	SONORA		
BD	BROADWAY	GM	GRAMOPHONE	SS	SAND & SAGE		
BE	BROADWAY	GN	GENNETT	ST	STANDARD		
BF	BROADWAY	GO	GOOD TIME JAZZ				
BG	BROADWAY	HA	HARMONY				
BH	BROADWAY	HB	HOMOGRAPH				
BI	BROADWAY	HC	HOMOGRAPH				
BJ	BROADWAY	HD	HIT OF THE WEEK				
BK	BROADWAY	HE	HIT OF THE WEEK				
BL	BROADWAY	HF	HIT OF THE WEEK				
BM	BROADWAY	HG	HIT OF THE WEEK				
BN	BROADWAY	HH	HIT OF THE WEEK				
BO	BROADWAY	HI	HIT OF THE WEEK				
BP	BROADWAY	HJ	HIT OF THE WEEK				
BQ	BROADWAY	HK	HIT OF THE WEEK				
BR	BROADWAY	HL	HIT OF THE WEEK				
BS	BROADWAY	HM	HIT OF THE WEEK				
BT	BROADWAY	HN	HIT OF THE WEEK				
BU	BROADWAY	HO	HIT OF THE WEEK				
BV	BROADWAY	HP	HIT OF THE WEEK				
BW	BROADWAY	HQ	HIT OF THE WEEK				
BX	BROADWAY	HR	HIT OF THE WEEK				
BY	BROADWAY	HS	HIT OF THE WEEK				
BZ	BROADWAY	HT	HIT OF THE WEEK				
CA	CAMEO	HU	HIT OF THE WEEK				
CB	CAMEO	HV	HIT OF THE WEEK				
CC	CAMEO	HW	HIT OF THE WEEK				
CD	CAMEO	HY	HIT OF THE WEEK				
CE	CAMEO	IZ	IMPERIAL				
CF	CAMEO	JE	JEWELL				
CG	CAMEO	JF	JAZZ INFORMATION				
CH	CAMEO	JG	JAZZ INFORMATION				
CI	CAMEO	JH	JAZZ INFORMATION				
CJ	CAMEO	KA	KAPF				
CK	CAMEO	KB	KAPF				
CL	CAMEO	KC	KAPF				
CM	CAMEO	KD	KAPF				
CN	CAMEO	KE	KAPF				
CO	CAMEO	KF	KAPF				
CP	CAMEO	KG	KAPF				
CQ	CAMEO	KH	KAPF				
CR	CAMEO	KI	KAPF				
CS	CAMEO	KJ	KAPF				
CT	CAMEO	KK	KAPF				
CU	CAMEO	KL	KAPF				
CV	CAMEO	KM	KAPF				
CW	CAMEO	KN	KAPF				
CX	CAMEO	KO	KAPF				
CY	CAMEO	KP	KAPF				
CZ	CAMEO	KQ	KAPF				
DA	DECCA	KR	KAPF				
DB	DECCA	KS	KAPF				
DC	DECCA	KT	KAPF				
DD	DECCA	KU	KAPF				
DE	DECCA	KV	KAPF				
DF	DECCA	KW	KAPF				
DG	DECCA	KX	KAPF				
DH	DECCA	KY	KAPF				
DI	DECCA	KZ	KAPF				
DJ	DECCA	LA	LINCOLN				
DK	DECCA	LB	LIBERTY				
DL	DECCA	LC	LONDON				
DM	DECCA	LD	LONDON				
DN	DECCA	LE	LIBERTY				
DO	DECCA	LF	LIBERTY				
DP	DECCA	LG	LIBERTY				
DQ	DECCA	LH	LIBERTY				
DR	DECCA	LI	LIBERTY				
DS	DECCA	LJ	LIBERTY				
DT	DECCA	LK	LIBERTY				
DU	DECCA	LM	LIBERTY				
DV	DECCA	LN	LIBERTY				
DW	DECCA	LO	LIBERTY				
DX	DECCA	LP	LIBERTY				
DY	DECCA	LQ	LIBERTY				
DZ	DECCA	LR	LIBERTY				
EA	DECCA	LS	LIBERTY				
EB	DECCA	LT	LIBERTY				
EC	DECCA	LU	LIBERTY				
ED	DECCA	LV	LIBERTY				
EE	DECCA	LW	LIBERTY				
EF	DECCA	LX	LIBERTY				
EG	DECCA	LY	LIBERTY				
EH	DECCA	LZ	LIBERTY				
EI	DECCA	MA	MAJESTIC				
EJ	DECCA	MB	MACGREGOR				
EK	DECCA	MC	MELTONE				
EL	DECCA	MD	MCGRAW-HILL				
EM	DECCA	ME	MELTONE				
EN	DECCA	MF	MUSICAL				
EO	DECCA	MG	MCGRAW-HILL				
EP	DECCA	MH	HIT OF THE WEEK				
EQ	DECCA	MI	MONTGOMERY WARD				
ER	DECCA	MM	MONTGOMERY WARD				
ES	DECCA	MO	MONARCH				
ET	DECCA	MP	MUSICAL				
EU	DECCA	MQ	MCGRAW-HILL				
EV	DECCA	MR	MONTGOMERY WARD				
EW	DECCA	MS	MELTONE				
EX	DECCA	MT	MONTGOMERY WARD				
EY	DECCA	MU	MUSICAL				
EZ	DECCA	MV	MONTGOMERY WARD				
FA	DECCA	MY	MONTGOMERY WARD				
FB	DECCA	NB	NATIONALITY OF RECORD				
FC	DECCA	NC	NATIONALITY OF RECORD				
FD	DECCA	ND	NATIONALITY OF RECORD				
FE	DECCA	NE	NATIONALITY OF RECORD				
FF	DECCA	NF	NATIONALITY OF RECORD				
FG	DECCA	NG	NATIONALITY OF RECORD				
FH	DECCA	NH	NATIONALITY OF RECORD				
FI	DECCA	NI	NATIONALITY OF RECORD				
FJ	DECCA	NJ	NATIONALITY OF RECORD				
FK	DECCA	NK	NATIONALITY OF RECORD				
FL	DECCA	OL	OLYMPIA				
FM	DECCA	OM	OLYMPIA				
FN	DECCA	ON	OLYMPIA				
FO	DECCA	OO	OLYMPIA				
FP	DECCA	OP	OLYMPIA				
FQ	DECCA	OS	OLYMPIA				
FR	DECCA	OT	OLYMPIA				
FS	DECCA	OU	OLYMPIA				
FT	DECCA	OV	OLYMPIA				
FU	DECCA	OW	OLYMPIA				
FV	DECCA	OX	OLYMPIA				
FW	DECCA	OY	OLYMPIA				
FX	DECCA	PA	PATHE				
FY	DECCA	PB	PATHE				
FZ	DECCA	PC	PATHE				
GA	DECCA	PD	PATHE				
GB	DECCA	PE	PATHE				
GC	DECCA	PF	PATHE				
GD	DECCA	PG	PATHE				
GE	DECCA	PH	PATHE				
GF	DECCA	PI	PATHE				
GG	DECCA	PJ	PATHE				
GH	DECCA	PK	PATHE				
GI	DECCA	PL	PATHE				
GJ	DECCA	PM	PATHE				
GK	DECCA	PN	PATHE				
GL	DECCA	PO	PATHE				
GM	DECCA	PP	PATHE				
GN	DECCA	PQ	PATHE				
GO	DECCA	PR	PATHE				
GP	DECCA	PS	PATHE				
GQ	DECCA	PT	PATHE				
GR	DECCA	PU	PATHE				
GS	DECCA	PV	PATHE				
GT	DECCA	PW	PATHE				
GU	DECCA	PX	PATHE				
GV	DECCA	PY	PATHE				
GW	DECCA	PZ	PATHE				
GX	DECCA	QA	QUINTON				
GY	DECCA	QB	QUINTON				
GZ	DECCA	QC	QUINTON				
HA	DECCA	QD	QUINTON				
HB	DECCA	QE	QUINTON				
HC	DECCA	QF	QUINTON				
HD	DECCA	QG	QUINTON				
HE	DECCA	QH	QUINTON				
HF	DECCA	QI	QUINTON				
HG	DECCA	QJ	QUINTON				
HH	DECCA	QK	QUINTON				
HI	DECCA	QL	QUINTON				
HJ	DECCA	QM	QUINTON				
HK	DECCA	QN	QUINTON				
HL	DECCA	QO	QUINTON				
HM	DECCA	QP	QUINTON				
HN	DECCA	QQ	QUINTON				
HO	DECCA	QR	QUINTON				
HP	DECCA	QS	QUINTON				
HQ	DECCA	QT	QUINTON				
HR	DECCA	QU	QUINTON				
HS	DECCA	QV	QUINTON				
HT	DECCA	QW	QUINTON				
HU	DECCA	QX	QUINTON				
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# WALL STREET JOURNAL

TUESDAY, JUNE 4, 1985

## 78 Fever: The Disks That Wouldn't Die

By RICH BROWN

When Harold Flaksier starts talking about the history of 78-rpm recording in South America, he looks like Jack Lemmon in a Neil Simon role. His hands gesture wildly, he has nervous outbursts of laughter, and his words shoot out in rapid-fire succession. His private collection takes up the better part of an apartment. Serious 78-rpm researchers like Mr. Flaksier are part of a cult that refuses to let the obsolete disks stay buried.

Fred Williams is a Philadelphia stockbroker who shares Mr. Flaksier's enthusiasm. In 35 years, he has amassed more than 50,000 78-rpm disks. His specialty is military-band music, which another researcher highlights in explaining the collector mentality: "Anything you talk to him about, he'll bring the conversation back to marching songs." Mr. Williams is fully capable of prolonging a discussion on records, considering that he claims to have invested more than \$150,000 on his collection.

But 78-rpm disks, which haven't been mass-produced for more than 30 years, are difficult to value. Many early files of recording companies have vanished or are inaccessible, and the circulation of a particular record is not always known. Collectors today add to their collections mostly by exchanging with one another, and generally agree that the days of finding 78-rpm disks in Salvation Army stores are long gone. They nevertheless like to fantasize that they will someday discover the next "Zulu's Ball" (the 1920s King Oliver recording is often valued at approximately \$5,000).

Mr. Williams says that scarcity and limited knowledge about the records account for the "insatiable curiosity" and "missionary zeal" of record researchers. And, he adds with an emphatic pointing of his cigar, nostalgia plays an important role. "I'm interested in the times reflected

by these records," he says. Band music, according to Mr. Williams, "affected every fiber of life" in the U.S.

Another nostalgic researcher, Carl Kendziora, explains the difficulty of tracing company histories: "In all the years I was in the business, never once could I get a word out of Decca Records. Columbia was just the opposite. Victor was sort of in-between." He adds, "You can't say how much you have because you don't know how much exists." As an example, he cites a large collection of long-withheld Benny Goodman radio transcripts that were recently made available by the Johnny Mercer estate.

Messrs. Flaksier, Williams and Kendziora are all members of the Record Research Associates, a group that grew out of Record Research Magazine (65 Grand Ave., Brooklyn, N.Y. 11205) more than 20 years ago. The 30-year-old bimonthly publication, which details record information in microscopic type, has a circulation of about 1,500. "Our readers are looking for education," says editor Len Kunstadt, deferring the dry columns of recording dates and matrix numbers that make up his publication.

Record collectors around the world stay informed of new discoveries through groups like the Record Research Associates. Members of the group often collaborate with other collectors on large-scale research projects. The Rigler and Deutsch Record Index, a catalog of some of the world's greatest 78-rpm disk collections (the Library of Congress, Lincoln Center, Stanford, Syracuse and Yale) relies on the expertise of some of the Record Research Associates for verification of data.

Ted Fagan, an individual in the process of compiling a 60-volume complete RCA Victor discography, is also an avid reader of Record Research magazine. Mr. Fagan explains that there is "a lot of interaction" between collectors involved in research. "These guys are just loaded with so

much information that they can't keep it within themselves," says David Weiner, 31, one of the younger Record Research associates. He marvels at the ability of the others to retain tremendous amounts of recording data. He also marvels at the length of time they can spend discussing their collections, which they do together each month at a Manhattan YMCA.

At a recent meeting, the group set out to use their collected knowledge to determine the personnel in several jazz films. After viewing a Cab Calloway clip, they managed to identify everyone but a walk-on extra. They were even more successful with a 1933 short of the Chocolate Kiddies in Holland playing "Shuffle Off to Buffalo": They identified everyone, down to the men behind the camera. Mostly middle-aged men, the associates shouted out their discoveries with the intensity of Yuppies playing Trivial Pursuit.

But to spend a day with the zealous Record Research Associates involves more than watching a trivia game. It is also a lesson in rewriting the history of recording. High fidelity, one learns, should never have replaced the 78-rpm disk. "The LP (long-playing, 33 1/3 rpm) is too delicate; the least scratch ruins it," says Mr. Kendziora. "Besides, if you have decent equipment, you can make a 78 sound as good as anything today." That is, without the snap, crackle and pop that contributed to the downfall of the 78-rpm disk.

Mr. Flaksier, like many of the researchers, brushes off talk about the technical aspects of recording. He is more concerned with personnel history, like determining where Victor Records set up its Brazilian recording studios on June 22, 1923. "I have yet to determine where these recordings took place—in Sao Paulo or Rio—but I have a suspicion it may be in Rio," he says.

Mr. Brown is a news assistant for the Journal in New York.

tures will cause even impoverished jazz fans to come up with the hefty price tag."

— Publishers Weekly

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1	Davis, E.J.	189560-2	Do You Want To Be A Lover Of The Lord ?	-156	19	Wyle, Rich	Good Feeling Blues	16005-4	8	Lon, Johnson	Once Or Twice	403596-0	8L-340	Lee Green	C-3194- (Voc)	Swimming Men Blues	-240
2	Seven Cal. J.B.	189560-2-3	Daniel, Ray The Stone	80-58/JR-1995	20	A. Hill	Maellin' Blues	16006	9	P. Lewis	The Honey And The Rabbit	403597-2	JR-952		C-3197- (Voc)	Down On The Border	-
3	Malton	189560-6	Wipe The Off	80-58/JR-1995	21	R. Miller	When You're Smiling	16007	10		Sittin' By The Window	403598-2	JR-952		C-3198- (Voc)	Memphis Blues	-
4	Alex Moore	189560-2	What If I Do ?	80-475	22	T. Miller	Sophomore	16008	11		Sunny Side Up-Selection	403599-1	JR-952		C-3199- (Voc)	Humming Deak	-
5	P. Dixon	189560-2	The Shepherd's Serenade	80-475	23	T. Miller	Drin' With The Blues	16009	12		Sunny Side Up-Selection	403600-1	JR-952		C-3200- (Voc)	Death Bell Blues	-
6	Odell	189560-2	There Will Never Be Another Mary	80-475	24	T. Miller	Too Good To Lose	16010	13		Sunny Side Up-Selection	403601-1	JR-952		C-3201- (Voc)	I Don't Care If The Boat Don't Land	-
7	Colley Jones	189560-2	The Sacred Flame	80-475	25	T. Miller	Harlem Capers	16011	14		Sunny Side Up-Selection	403602-1	JR-952		C-3202- (Voc)	When Day And Night	-
8		189560-2	It Wouldn't Be So Hard	80-475	26	T. Miller	Harlem Capers	16012	15		Sunny Side Up-Selection	403603-1	JR-952		C-3203- (Voc)	Where Were You When They Crucified My Lord	-515
9		189560-2	Blue Bloomer Blues	80-475	27	T. Miller	Harlem Capers	16013	16		Sunny Side Up-Selection	403604-1	JR-952		C-3204- (Voc)	I'm From The South	-
10		189560-2	Back To Georgia Blues	80-475	28	T. Miller	Harlem Capers	16014	17		Sunny Side Up-Selection	403605-1	JR-952		C-3205- (Voc)	Testify-For My Lord Is Cooking Back Again	-
11		189560-2	Back To Georgia Blues	80-475	29	T. Miller	Harlem Capers	16015	18		Sunny Side Up-Selection	403606-1	JR-952		C-3206- (Voc)	When I Take My Vacation In Heaven	-592
12		189560-2	Back To Georgia Blues	80-475	30	T. Miller	Harlem Capers	16016	19		Sunny Side Up-Selection	403607-1	JR-952		C-3207- (Voc)	Deeds Up For Easter	-
13		189560-2	Back To Georgia Blues	80-475	31	T. Miller	Harlem Capers	16017	20		Sunny Side Up-Selection	403608-1	JR-952		C-3208- (Voc)	Pay Your Honest Dues	-
14		189560-2	Back To Georgia Blues	80-475	32	T. Miller	Harlem Capers	16018	21		Sunny Side Up-Selection	403609-1	JR-952		C-3209- (Voc)	Some Folks Don't Know What They Want	-409
15		189560-2	Back To Georgia Blues	80-475	33	T. Miller	Harlem Capers	16019	22		Sunny Side Up-Selection	403610-1	JR-952		C-3210- (Voc)	The Pat Life Will Bring You Down	-
16		189560-2	Back To Georgia Blues	80-475	34	T. Miller	Harlem Capers	16020	23		Sunny Side Up-Selection	403611-1	JR-952		C-3211- (Voc)	1129 Blues (Midnight Special)	-409
17		189560-2	Back To Georgia Blues	80-475	35	T. Miller	Harlem Capers	16021	24		Sunny Side Up-Selection	403612-1	JR-952		C-3212- (Voc)	Quack In The Clock	-1170
18		189560-2	Back To Georgia Blues	80-475	36	T. Miller	Harlem Capers	16022	25		Sunny Side Up-Selection	403613-1	JR-952		C-3213- (Voc)	The Doll House	-
19		189560-2	Back To Georgia Blues	80-475	37	T. Miller	Harlem Capers	16023	26		Sunny Side Up-Selection	403614-1	JR-952		C-3214- (Voc)	St. James Infirmary	-
20		189560-2	Back To Georgia Blues	80-475	38	T. Miller	Harlem Capers	16024	27		Sunny Side Up-Selection	403615-1	JR-952		C-3215- (Voc)	When You're Smiling	-
21		189560-2	Back To Georgia Blues	80-475	39	T. Miller	Harlem Capers	16025	28		Sunny Side Up-Selection	403616-1	JR-952		C-3216- (Voc)	St. James Infirmary	-
22		189560-2	Back To Georgia Blues	80-475	40	T. Miller	Harlem Capers	16026	29		Sunny Side Up-Selection	403617-1	JR-952		C-3217- (Voc)	St. James Infirmary	-
23		189560-2	Back To Georgia Blues	80-475	41	T. Miller	Harlem Capers	16027	30		Sunny Side Up-Selection	403618-1	JR-952		C-3218- (Voc)	St. James Infirmary	-
24		189560-2	Back To Georgia Blues	80-475	42	T. Miller	Harlem Capers	16028	31		Sunny Side Up-Selection	403619-1	JR-952		C-3219- (Voc)	St. James Infirmary	-
25		189560-2	Back To Georgia Blues	80-475	43	T. Miller	Harlem Capers	16029	32		Sunny Side Up-Selection	403620-1	JR-952		C-3220- (Voc)	St. James Infirmary	-
26		189560-2	Back To Georgia Blues	80-475	44	T. Miller	Harlem Capers	16030	33		Sunny Side Up-Selection	403621-1	JR-952		C-3221- (Voc)	St. James Infirmary	-
27		189560-2	Back To Georgia Blues	80-475	45	T. Miller	Harlem Capers	16031	34		Sunny Side Up-Selection	403622-1	JR-952		C-3222- (Voc)	St. James Infirmary	-
28		189560-2	Back To Georgia Blues	80-475	46	T. Miller	Harlem Capers	16032	35		Sunny Side Up-Selection	403623-1	JR-952		C-3223- (Voc)	St. James Infirmary	-
29		189560-2	Back To Georgia Blues	80-475	47	T. Miller	Harlem Capers	16033	36		Sunny Side Up-Selection	403624-1	JR-952		C-3224- (Voc)	St. James Infirmary	-
30		189560-2	Back To Georgia Blues	80-475	48	T. Miller	Harlem Capers	16034	37		Sunny Side Up-Selection	403625-1	JR-952		C-3225- (Voc)	St. James Infirmary	-
31		189560-2	Back To Georgia Blues	80-475	49	T. Miller	Harlem Capers	16035	38		Sunny Side Up-Selection	403626-1	JR-952		C-3226- (Voc)	St. James Infirmary	-
32		189560-2	Back To Georgia Blues	80-475	50	T. Miller	Harlem Capers	16036	39		Sunny Side Up-Selection	403627-1	JR-952		C-3227- (Voc)	St. James Infirmary	-
33		189560-2	Back To Georgia Blues	80-475	51	T. Miller	Harlem Capers	16037	40		Sunny Side Up-Selection	403628-1	JR-952		C-3228- (Voc)	St. James Infirmary	-
34		189560-2	Back To Georgia Blues	80-475	52	T. Miller	Harlem Capers	16038	41		Sunny Side Up-Selection	403629-1	JR-952		C-3229- (Voc)	St. James Infirmary	-
35		189560-2	Back To Georgia Blues	80-475	53	T. Miller	Harlem Capers	16039	42		Sunny Side Up-Selection	403630-1	JR-952		C-3230- (Voc)	St. James Infirmary	-
36		189560-2	Back To Georgia Blues	80-475	54	T. Miller	Harlem Capers	16040	43		Sunny Side Up-Selection	403631-1	JR-952		C-3231- (Voc)	St. James Infirmary	-
37		189560-2	Back To Georgia Blues	80-475	55	T. Miller	Harlem Capers	16041	44		Sunny Side Up-Selection	403632-1	JR-952		C-3232- (Voc)	St. James Infirmary	-
38		189560-2	Back To Georgia Blues	80-475	56	T. Miller	Harlem Capers	16042	45		Sunny Side Up-Selection	403633-1	JR-952		C-3233- (Voc)	St. James Infirmary	-
39		189560-2	Back To Georgia Blues	80-475	57	T. Miller	Harlem Capers	16043	46		Sunny Side Up-Selection	403634-1	JR-952		C-3234- (Voc)	St. James Infirmary	-
40		189560-2	Back To Georgia Blues	80-475	58	T. Miller	Harlem Capers	16044	47		Sunny Side Up-Selection	403635-1	JR-952		C-3235- (Voc)	St. James Infirmary	-
41		189560-2	Back To Georgia Blues	80-475	59	T. Miller	Harlem Capers	16045	48		Sunny Side Up-Selection	403636-1	JR-952		C-3236- (Voc)	St. James Infirmary	-
42		189560-2	Back To Georgia Blues	80-475	60	T. Miller	Harlem Capers	16046	49		Sunny Side Up-Selection	403637-1	JR-952		C-3237- (Voc)	St. James Infirmary	-
43		189560-2	Back To Georgia Blues	80-475	61	T. Miller	Harlem Capers	16047	50		Sunny Side Up-Selection	403638-1	JR-952		C-3238- (Voc)	St. James Infirmary	-
44		189560-2	Back To Georgia Blues	80-475	62	T. Miller	Harlem Capers	16048	51		Sunny Side Up-Selection	403639-1	JR-952		C-3239- (Voc)	St. James Infirmary	-
45		189560-2	Back To Georgia Blues	80-475	63	T. Miller	Harlem Capers	16049	52		Sunny Side Up-Selection	403640-1	JR-952		C-3240- (Voc)	St. James Infirmary	-
46		189560-2	Back To Georgia Blues	80-475	64	T. Miller	Harlem Capers	16050	53		Sunny Side Up-Selection	403641-1	JR-952		C-3241- (Voc)	St. James Infirmary	-
47		189560-2	Back To Georgia Blues	80-475	65	T. Miller	Harlem Capers	16051	54		Sunny Side Up-Selection	403642-1	JR-952		C-3242- (Voc)	St. James Infirmary	-
48		189560-2	Back To Georgia Blues	80-475	66	T. Miller	Harlem Capers	16052	55		Sunny Side Up-Selection	403643-1	JR-952		C-3243- (Voc)	St. James Infirmary	-
49		189560-2	Back To Georgia Blues	80-475	67	T. Miller	Harlem Capers	16053	56		Sunny Side Up-Selection	403644-1	JR-952		C-3244- (Voc)	St. James Infirmary	-
50		189560-2	Back To Georgia Blues	80-475	68	T. Miller	Harlem Capers	16054	57		Sunny Side Up-Selection	403645-1	JR-952		C-3245- (Voc)	St. James Infirmary	-
51		189560-2	Back To Georgia Blues	80-475	69	T. Miller	Harlem Capers	16055	58		Sunny Side Up-Selection	403646-1	JR-952		C-3246- (Voc)	St. James Infirmary	-
52		189560-2	Back To Georgia Blues	80-475	70	T. Miller	Harlem Capers	16056	59		Sunny Side Up-Selection	403647-1	JR-952		C-3247- (Voc)	St. James Infirmary	-
53		189560-2	Back To Georgia Blues	80-475	71	T. Miller	Harlem Capers	16057	60		Sunny Side Up-Selection	403648-1	JR-952		C-3248- (Voc)	St. James Infirmary	-
54		189560-2	Back To Georgia Blues	80-475	72	T. Miller	Harlem Capers	16058	61		Sunny Side Up-Selection	403649-1	JR-952		C-3249- (Voc)	St. James Infirmary	-
55		189560-2	Back To Georgia Blues	80-475	73	T. Miller	Harlem Capers	16059	62		Sunny Side Up-Selection	403650-1	JR-952		C-3250- (Voc)	St. James Infirmary	-
56		189560-2	Back To Georgia Blues	80-475	74	T. Miller	Harlem Capers	16060	63		Sunny Side Up-Selection	403651-1	JR-952		C-3251- (Voc)	St. James Infirmary	-
57		189560-2	Back To Georgia Blues	80-475	75	T. Miller	Harlem Capers	16061	64		Sunny Side Up-Selection	403652-1	JR-952		C-3252- (Voc)	St. James Infirmary	-
58		189560-2	Back To Georgia Blues	80-475	76	T. Miller	Harlem Capers	16062	65		Sunny Side Up-Selection	403653-1	JR-952		C-3253- (Voc)	St. James Infirmary	-
59		189560-2	Back To Georgia Blues	80-475	77	T. Miller	Harlem Capers	16063	66		Sunny Side Up-Selection	403654-1	JR-952		C-3254- (Voc)	St. James Infirmary	-
60		189560-2	Back To Georgia Blues	80-475	78	T. Miller	Harlem Capers	16064	67		Sunny Side Up-Selection	403655-1	JR-952		C-3255- (Voc)	St. James Infirmary	-
61		189560-2	Back To Georgia Blues	80-475	79	T. Miller	Harlem Capers	16065	68		Sunny Side Up-Selection	403656-1	JR-952		C-3256- (Voc)	St. James Infirmary	-
62		189560-2	Back To Georgia Blues	80-475	80	T. Miller	Harlem Capers	16066	69		Sunny Side Up-Selection	403657-1	JR-952		C-3257- (Voc)	St. James Infirmary	-
63		189560-2	Back To Georgia Blues	80-475	81	T. Miller	Harlem Capers	16067	70		Sunny Side Up-Selection	403658-1	JR-952		C-3258- (Voc)	St. James Infirmary	-
64		189560-2	Back To Georgia Blues	80-475	82	T. Miller	Harlem Capers	16068	71		Sunny Side Up-Selection	403659-1	JR-952		C-3259- (Voc)	St. James Infirmary	-
65		189560-2	Back To Georgia Blues	80-475	83	T. Miller	Harlem Capers	16069	72		Sunny Side Up-Selection	403660-1	JR-952		C-3260- (Voc)	St. James Infirmary	-
66		189560-2	Back To Georgia Blues	80-475	84	T. Miller	Harlem Capers	16070	73		Sunny Side Up-Selection	403661-1	JR-952		C-3261- (Voc)	St. James Infirmary	-
67		189560-2	Back To Georgia Blues	80-475	85	T. Miller	Harlem Capers	16071	74		Sunny Side Up-Selection	403662-1	JR-952		C-3262- (Voc)	St. James Infirmary	-
68		189560-2	Back To Georgia Blues	80-475	86	T. Miller	Harlem Capers	16072	75		Sunny Side Up-Selection	403663-1	JR-952		C-3263- (Voc)	St. James Infirmary	-
69		189560-2	Back To Georgia Blues	80-475	87	T. Miller	Harlem Capers	16073	76		Sunny Side Up-Selection	403664-1	JR-952		C-3264- (Voc)	St. James Infirmary	-
70		189560-2	Back To Georgia Blues	80-475	88	T. Miller	Harlem Capers	16074	77		Sunny Side Up-Selection	403665-1	JR-952		C-3265- (Voc)	St. James Infirmary	-
71		189560-2	Back To Georgia Blues	80-475	89	T. Miller	Harlem Capers	16075	78		Sunny Side Up-Selection	403666-1	JR-952		C-3266- (Voc)	St. James Infirmary	-
72		189560-2	Back To Georgia Blues	80-475	90	T. Miller	Harlem Capers	16076	79		Sunny Side Up-Selection	403667-1	JR-952		C-3267- (Voc)	St. James Infirmary	-
73		189560-2	Back To Georgia Blues	80-475	91	T. Miller	Harlem Capers	16077	80		Sunny Side Up-Selection	403668-1	JR-952		C-3268- (Voc)	St. James Infirmary	-
74		189560-2	Back To Georgia Blues	80-475	92	T. Miller	Harlem Capers	16078	81		Sunny Side Up-Selection	403669-1	JR-952		C-3269- (Voc)	St. James Infirmary	-
75		189560-2	Back To Georgia Blues	80-475	93	T. Miller	Harlem Capers	16079	82		Sunny Side Up-Selection	403670-1	JR-952		C-3270- (Voc)	St. James Infirmary	-
76		189560-2	Back To Georgia Blues	80-475	94	T. Miller	Harlem Capers	16080	83		Sunny Side Up-Selection	403671-1	JR-952		C-3271- (Voc)	St. James Infirmary	-
77		189560-2	Back To Georgia Blues	80-475	95												









